



PRESENTS

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Sunday January 30, 1994

Jane Mallett Theatre • St. Lawrence Centre for the Arts



**ESPRIT
ORCHESTRA**

**Alex Pauk
Music Director & Conductor**

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PROGRAMME

Rhône-Poulenc

presents

100% Brand New

Five World Premieres of Music by Canadian Composers

plus Esprit CD Launch Party • 7:00 p.m.

Esprit Orchestra • Alex Pauk, Conductor

Sunday January 30, 1994 • 8:00 p.m.

Jane Mallett Theatre • St. Lawrence Centre for the Arts

Featuring

Adele Armin • RAAD electric violin

Ears, Nose and Throat (1993)

James Rolfe

Of Moods and Contrasts (A Sound Poem)
(1993)

Phil Nimmons

Sinfonia Mystica: (1993)

Peter Paul Koprowski

1. *Et in Arcadia Ego...*
(*Enigma*)

2. *The Shepherds of Arcady*
(*Evocation*)

intermission

Glauben Sie es wird sich aufklären?
(*Do you think the sky will clear?*) (1993)

Omar Daniel

JITANJÁFORA (1993)

Sergio Barroso

concerto for RAAD electric violin,
orchestra and live electronics

Tonight's performance will be broadcast on the CBC Stereo (94.1 FM)
programme *Two New Hours*, Sunday, March 20, at 9:08 p.m.

Join us in the lobby after the concert for complimentary coffee
and to meet the composers and our conductor.

SOCAN COMPETITION



The SOCAN Awards for Young Composers

Presented by The SOCAN Foundation, the competition is open to composers who are under the age of 30. Prizes totaling \$16,500 are available in the following categories:

The Sir Ernest MacMillan Awards

for compositions for no fewer than 13 performers up to full symphony orchestra

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for compositions for a minimum of 3 performers to a maximum of 12 performers

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for electronic music

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for solo or duet compositions

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for choral compositions

Deadline: April 29, 1994

For more information or application forms, contact any SOCAN office.

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BIOGRAPHIES

Adele Armin (RAAD electric violin)

A graduate of Indiana University and the University of Toronto, Adele Armin has received international acclaim for her performances. She has won top prizes at violin competitions in Toronto, Montreal, Geneva and New York, and has toured extensively as a soloist. Upon settling in Toronto, she became a founder of the chamber group Camerata, which thrived for more than a decade and toured internationally.

During the 1980's Armin put a stay on her travels to raise her family, and to participate in the development of the RAAD electro-acoustic string instruments. At the same time, she became increasingly involved in contemporary music, a field that opened up a world of discovery and great musical excitement for her.

Armin now performs as a soloist on her RAAD violin, and with the contemporary groups Sound Pressures and Hemispheres. She continues to thrive on classical music as well, performing as violin soloist on her 1772 Guadagnini and with a repertoire ranging from Bach to Ligeti and onwards. She has recently performed as soloist with the Stuttgart Chamber Orchestra, the Toronto Chamber Players, the CJRT Orchestra, and is the featured soloist on the CD recording of Vivaldi's *Ring of Mystery* - winner of a 1992 JUNO Award.

James Rolfe (Composer)

James Rolfe received a Master of Music degree from the University of Toronto in 1984. Since then he has attended lessons and workshops with Jo Kondo, Brian Fernyhough, Louis Andriessen, Tristan Murail and Bernard Rands, and participated in residencies at the Banff Centre, the Leighton Artists Colony, June in Buffalo and Royaumont Centre de la Voix (France). He has lectured on his music at Simon Fraser University, the University of British Columbia and Tokyo University of Fine Arts.

In 1991, Rolfe was awarded a Canada Council "B" Grant (with a supplementary award from the Japan-Canada Fund) to study and compose music. Rolfe is also the recipient of five Young Composers' Prizes from CAPAC and a prize at the 1990 CBC Young Composers' Competition.

Rolfe has received commissions through The Canada Council, The Ontario Arts Council, and the CBC. His music has been performed by ensembles including Arraymusic, and Fifth Species Woodwind Quintet (Toronto); Vancouver New Music Ensemble; Ensemble Contrechamps (Geneva); Het Nieuw Ensemble (Amsterdam); and Ixion Ensemble (London, England), and has been broadcast on CBC Stereo and NOS (Netherlands).

Rolfe lives in Toronto where he is Artistic Director of Continuum New Music Ensemble and is active as a free-lance composer. In 1994 he will have works premiered by Arcana, The Ives Ensemble (Holland), and violinist Marc Sabat. He is also currently composing an opera based on a libretto by George Elliott Clarke.

Phil Nimmons (Composer)

Active as composer, performer, arranger, director and educator, Phil Nimmons is a leading figure in the field of contemporary music in Canada. Along with Oscar Peterson and Ray Brown, he is co-founder of the Advanced School of Contemporary Music, Toronto (1960 to 1966) and is a founding member of the Canadian League of Composers.

Nimmons' music is widely commissioned and he has composed and arranged a number of classical works for piano, strings, flute and voice, as well as over 400 original jazz works. He has also composed for film, radio, TV, stage and a number of organizations and events including the CBC; the Toronto Symphony; the Royal Alexander Theatre; EXPO '67; World Music Week - CBC/IMC of Unesco, 1975 and the World Olympics, 1976.

Nimmons has received several awards in his long career including the Government of Canada award (1967); the City of Fredericton's Certificate of Appreciation Cultural Contribution (1975); a JUNO

Award for Music Excellence in Jazz (first recipient, 1976) and the Toronto Arts Award for Creative Excellence in Music Contribution to Canadian Culture (first recipient, 1986).

A dedicated educator, Nimmons has held positions at several universities and art schools including the University of Western Ontario; Wilfred Laurier University; York University; the University of New Brunswick; the Banff School of Fine Arts; Courtenay Youth Music Centre and New West Jazz Clinic, British Columbia; and West Chester University, Pennsylvania. Currently he is Director Emeritus, Jazz Studies at the University of Toronto's Faculty of Music.

Nimmons has also served as a member of the Advisory Board of Humber College and as a trustee (later Chairman) of the York Educational Clinic for Children with Learning Disabilities. His fund-raising concerts helped to finance the clinic's operation raising sufficient funds to build a permanent school in Richmond Hill. He served as a member of the Thornlea Secondary School Parents' Advisory Board for four years, voluntarily counselling and encouraging music students. Nimmons also dedicated many volunteer hours in his capacity as a member of the Prison Arts Foundation, Ontario, by receiving, auditing and commenting on submitted tapes, manuscripts and letters. He continually advises, adjudicates and encourages community bands and choirs across Canada and the United States.

Peter Paul Koprowski (Composer)

Dr. Peter Paul Koprowski has made his life in Canada for over 20 years. His works show a refined balance between emotional and intellectual content, and a penchant for lyricism and surrealistic drama. It is, however, almost impossible to conceive his music being written without the profound musical experiences and influences of his youth.

Born in Poland in 1947, Koprowski studied music during the flourishing of the Polish School in the late 60's, at which time his activities were evenly divided between composition, piano and

conducting. His outstanding achievement at the Krakow Academy of Music enabled him to graduate in half the required time.

Following periods of residence in England and France, Koprowski arrived in Canada in 1971. A recipient of numerous awards and commissions, he divides his time between European and North American engagements. In 1988 Koprowski was composer-in-residence with the Canadian Opera Company and in 1989 was awarded the Jules Léger Prize for Chamber Music. Most recently, he has completed a woodwind quintet on commission from the Berlin Philharmonic Wind Quartet.

As a creative artist who has shared in the cultures of both continents, Koprowski is one of the few privileged Canadians to be in a position to assimilate and reflect a genuinely international cultural perspective.

Dr. P.M. Landey

Omar Daniel (Composer)

Omar Daniel's music has been performed in Canada, the United States and Europe. He is currently completing work toward a Doctorate in Composition at the University of Toronto, and has studied with such noted composers as John Beckwith and Leo Brouwer. In 1987 to 1988 Daniel spent an extended period in Cambridge, England studying with the distinguished British Composer Alexander Goehr.

Daniel's awards include the 1987 PRO National Composition for Young Composers, the 1987 Toronto International Guitar Competition (Composition), and the 1990 CBC National Radio Competition for Young Composers.

Daniel has composed extensively in solo, chamber and orchestral idioms, and has received commissions from the National Youth Orchestra of Canada, CBC Radio, the Continuum New Music Ensemble, the Guitar Society of Toronto, guitarist Rachel Gauk, and pianist Robert Kortgaard.

Daniel lives in Toronto and is an Associate Composer of the Canadian Music Centre. He is also active in the recording industry, having produced compact discs by Anton Kuerti, Angele Dubeau, Rachel Gauk, Susan Hoepfner and Kevin MacMillan.

Sergio Barroso (Composer)

Born in Cuba, Canadian composer, synthesist and teacher Sergio Barroso studied at the Havana National Conservatory, the Prague Superior Academy of Music and the CCRMA Stanford University. Although he has worked extensively since 1969 in the field of electroacoustic, Barroso has also produced many orchestral, chamber, choral, stage, film and incidental scores.

Barroso moved to Canada from Cuba in 1980. Since that time he has taught music at Universities including Trent, the University of Victoria and Simon Fraser. As a composer he has received commissions from organizations including the Canadian Electronic Ensemble and New Music Concerts as well as a variety of individual performers. His music has won numerous awards at competitions including the IMC International Rostrums of Composers (Paris) and the Competition of Electroacoustic Music (Oslo) and has been performed widely at music centres and events in the Americas, Europe and Asia including the Metropolitan Opera (New York), the Kennedy Center (Washington), the Monte-Carlo Theatre, IRCAM, Bratislava Philharmonic Hall, Warsaw Autumn Festival and the Manila National Theatre.

A highly regarded synthesist, Barroso has also performed on such occasions as the International Festival of Electroacoustic Music in Mexico City, Sound Symposium Newfoundland, The ISCM World Music Days in Oslo (1990), the Sub-tropics International Music Festival in Miami (1991) and the Vancouver New Music Society. Barroso's music appears on labels including SNE (*Soledad*, 1987 and *Canzona*, 1988), Centrediscs, Areito and Radio Canada International. A double CD of his music will be produced this year by Digitales, Montreal.

Alex Pauk (Conductor)

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971, where he received degrees in Music as well as Music Education. In addition, Pauk participated for two years in the Ontario Arts Council Conductor's Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 70's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing Array Music in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has lead to Esprit's commissioning of over 30 new works by over 25 Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's Music Director involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme.

In addition to his work with the orchestra, Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montreal in 1984, and in 1986 was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 30 concert works and has received commissions from CBC Radio, New Music Concerts (Toronto), Vancouver New Music Society, The Quebec Symphony Orchestra, Joseph Macerollo, the Toronto Symphony and others. He has also composed for film, television, radio and music theatre. Currently, Pauk is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by Markham and Broadway with the CBC Vancouver Orchestra. He has also been commissioned by Erica Goodman to compose a work for harp and chamber orchestra.

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PROGRAMME NOTES

***Ears, Nose and Throat* (1993)**

James Rolfe

Ears, Nose and Throat is in four movements, each about three minutes long. It uses strict, narrow techniques to manipulate very limited materials - some of which are based on basic animal rhythms of breath and heartbeat.

This isn't programme music; hear it as you please. But for me this piece is on one level a kind of moral fable, in which the freedom promised by musics of abundance - "Romanticism" and "Maximalism," two minor episodes from *The Triumph of Capitalism* - is seen as an illusion. In this sense, it is old-fashioned and reactionary, like a warning from some forgotten chapter of the Old Testament.

Ears, Nose and Throat was commissioned by Esprit Orchestra and made possible through the financial assistance of the **Ontario Arts Council**.

James Rolfe

***Of Moods and Contrasts (A Sound Poem)* Phil Nimmons**

Of Moods and Contrasts was commissioned by Esprit and made possible with the financial assistance of the **Laidlaw Foundation**.

Sinfonia Mystica

Peter Paul Koprowski

At the outset of my work on *Sinfonia Mystica*, I made a conscious decision to part with the complexity of my recent orchestral works (*Sinfonia Concertante*, *Sinfonia de Camera*, *Winterlude*).

My Polish roots offered me a guiding hand into the world of melody and harmony as well as the world of lyricism, inherited from Chopin (whose music I admired during my early years).

Fortunately for me, Chopin's wasn't the only influence, as I also grew up within the world of the Warsaw Autumn Festival and the sound of the Polish School.

Three of my early works resonated in my memory and profited me in shaping my thoughts: *In Memoriam Karol Szymanowski* (1963-1966), *Piano Sketches* (1964) and *String Quartet No. 1* (1967) written at the tender ages of sixteen, seventeen and twenty respectively. These three works, which are still performed with considerable regularity, coincided with my initial attraction to and interest in the Arts and Philosophy of this splendid decade. Of particular interest to me and my friends were the works of Jean-Paul Sartre, Samuel Beckett and Jean Cocteau (especially his late mural, executed as his contribution to the restoration of Notre Dame de France, in London).

From this background emerged *Sinfonia Mystica*, articulating, thirty years later, what is now among my general as well as musical interests.

This sixteen-minute work is scored for a small orchestra consisting of single winds, horn, percussion (three instruments only) and strings dividing into various groups. The two movements closely share the titles with two paintings by Nicolas Poussin. (I added the subtitles.) The movements divide into two and three sections respectively, and the second movement includes elements of the first—similar to that which occurs in Poussin's paintings. Elements of geometry observed in Poussin are also employed. The musical events are not without a touch of symbolism. The row used in this composition has already served me well on several other occasions (*Sonnet for Laura*, *Flute Concerto*, *Woodwind Quintet*). While the tonal landscape centres on chromaticism and strategically positioned clusters, it does not shy away from triads. Throughout the work the minor third acts as a mediator on behalf of the overall soundscape.

Sinfonia Mystica was commissioned by Esprit Orchestra and made possible through the financial assistance of the **Laidlaw Foundation**.

Peter Paul Koprowski

***Glauben Sie es wird sich aufklären?* (1993)**
(Do you think the sky will clear?)

Omar Daniel

Glauben Sie es wird sich aufklären? was inspired by a chapter from Anne Dandurand's novel *Un coeur qui craque*. The chapter describes the fantasy of the main character in the novel, a woman writer. She fantasizes that she is on a train and experiences a chance amorous encounter with a stranger. The encounter has given her a brief moment of intimacy in a world which seems composed only of horrors, for after the encounter has ended we discover that the woman has come from a hospital which treats victims of the Chernobyl disaster. The chapter, and the fantasy, end with the following lines:

"Comment peut-elle, comment puis-je encore rêver dans ce siècle de cauchemars?

'Glauben Sie es wird sich aufklären?' Pensez-vous que le ciel va s'éclaircir?"

(How can she, how can I still dream in this century of nightmares?

'Glauben Sie es wird sich aufklären?' Do you think the sky will clear?')¹

I was particularly attracted to the superimposition of the beauty of the erotic encounter with the desperation of the final passage of the chapter. I found a relation to the way I have approached composition for many years: The very beautiful and the very disturbing existing side by side in shocking contrast. In *Glauben Sie es wird sich aufklären?* I chose to emphasize the sensual aspects of the literary source: a warm foggy night, the gentle motion of a train, and the interaction of the lovers.

Glauben Sie es wird sich aufklären? was commissioned by Esprit Orchestra and made possible through the financial assistance of the **Toronto Arts Council, Grants to Composers.**

¹ Reprinted with the permission of the author

Omar Daniel

JITANJÁFORA (pronounced heetanháfora) is a word invented by Cuban poet Mariano Brull. It has come to describe a type of literary structure consisting of abstract rhymes composed with neologisms and word combinations valued for their colour and rhythmic qualities.

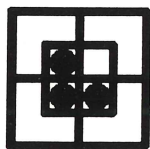
Written for solo violin, orchestra and live electronics, this piece adopts, adapts and develops that idea in a musical context. Although it could be performed on a standard violin, the RAAD instrument, with its variable tone possibilities and the option for live sound processing, was the compositional model. Yet, the indispensable source of live electronics resides within the orchestra, in the form of microtonal, abstract and instrumental sounds performed from a key board controller on a digital sampler.

Composed for Adele Armin, *JITANJÁFORA* was commissioned by Esprit and made possible through the financial assistance of **The Canada Council**.

Sergio Barroso

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